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BAYREUTH.

The visitor who has arrived early for the tenth Wagner festival, says *Mail and Express*, may find it interesting to stroll about the old city, observing the relics of medieval times, the quaint structures and the people who live here. They number 25,000, apparently four-fifths of whom are children, who seem to be in the streets most of the time. Moreover, they are unclean children, and they frequent the most public thoroughfares. When the streets, which are as dirty as the children, are swept at all, the work is done by women, working in gangs. Women also light the street lamps and help the dogs drag loads in ramshackle carts. The town washing is done in the Red Main which flows through the city, and the drying in a field near by, set apart for that purpose. Heavy loads are drawn by cows and oxen, principally the former. Most of the horses are reserved for carriages and the officers of the military garrison. Rope is good enough for traces. The narrow sidewalks of many of the streets force a majority of pedestrians into the road, there to dodge the whips of the cow drivers, who walk because it is merciful, and who ply their whips incessantly. Bicyclists, either because of their rarity or a local ordinance, keep their bells ringing all the time while in motion. In the market place women sell cherries, live geese and vegetables. Good hotels and restaurants are scarce; the cooking is peculiarly Bavarian. At present eggs and butter and bread, aside from fruit, are almost the only articles of food an American can obtain to his liking, but there will be an improvement in the food next week, as two of the best hotels will add French cooks to their kitchens. They assume that everybody who comes here likes beer or wine, and they argue that the Bayreuth beer is every bit as good as that of Munich. There are now twenty breweries and distilleries, five schools, nine churches, two asylums, a gymnasium, fifteen hotels, twenty-four restaurants and cafés, sixteen barber shops, four newspapers, twenty-one physicians, four lawyers, six bankers, a telephone exchange with a limited number of subscribers, and sufficient soldiers to protect a much larger city.

MUSICAL PRODIGES.

The London correspondent of the *Paris American Register* says: "The *Lancet* has published an article on the 'Pathology of the Musical Prodigy,' and declares that there is not an instance on record in which true greatness has been attained by the 'forcing system,' to which it affects to believe the prodigy is subjected. Now beyond a few generations and some held assertions coast of display, not a scrap of evidence has been advanced to show that pianoforte playing is injurious to a boy; while, on the other side, there is abundant evidence that the prodigy pianist enjoys excellent health. How Mozart—whose name has been cited—comes at all into the question, I, for one, fail to see. Mozart died at the age of 35 of droopy, and unless our medical friends are prepared to argue that droopy is a disease brought on by playing the piano, nine-and-twenty years before the malady proves fatal, Mozart's demise might as well be attributed to his marriage, or to his reception of the Order of the Golden Spur from the Pope, as to the assertion of the *Lancet*. We believe there is not an instance on record in which true greatness has been attained by prodigies." It only tends to show that as great an authority as the *Lancet* may be upon medicine, it manifestly knows nothing of musical history. The roll of honor teems with the names of great musicians who began life as musical prodigies. Take, for example, Mue. Schumann, one of the finest of living pianists, who came out at Leipzig as a prodigy at eight as far back as 1828 and is still a busy teacher. Take Liszt, who appeared at Oedenburg in 1820 as a prodigy of less than nine, and at the tolerably ripe age of 74 played the piano in London in a manner which we all know. Take Rubenstein, who had a concert tour before he was 10; Joachim, who made his debut at Pesh at the age of 7; Arabelle Goddard, who at 6 became a pupil of Kalkbrenner, and had to practice for two hours a day; or, if it be desirable to go further back, take Clementi, who was a church organist at 9; or instantiating a few leading men of the present time, Mr. F. H. Cowen, who published his first waltz at the age of 6; Sir Arthur Sullivan, who played the clarinet as a boy, and published an anthem when he was 13; Sir John Stainer, who was organist of St. Benedict and St. Peter at 13; and Dvorak, who played the fiddle in his native village as a boy of 7. That the close study of music does not hurt even the very young, is further exemplified by the number of eminent men, from Lloyd, Mass and Sims Reeves downwards, who have been choir boys.—*Stargeland*.

Madame Genoud and her son are engaged upon a book, which, being taken principally from Genoud's diary, is to be a sort of autobiography of the deceased musician.

CITY NOTES.

James M. North has returned, recuperated from his annual vacation. Mr. North's reputation as a vocal teacher has made him widely sought. He has pleasant music rooms at 914½ Olive Street.

Joe Kaler, the ever popular and jovial baritone, is keeping his record for efficient singing. Many of his friends have not heard him in concert work for some time.

Paul Mori, organist of St. John's Episcopal Church and confessor at several well-known institutions, receives private pupils in piano, violin and harmony at his residence, 1428 Second Carondelet Avenue.

Miss Agnes Gray, the popular young violinist and teacher, begins a promising season. Miss Gray's concert appearances are always hailed with enthusiasm. She receives pupils at her residence, 2530 Park Avenue.

Mrs. Emilie Helmerichs is having great success in the South End. She is located at 2625 South 7th St., where she will receive pupils for piano, voice culture, English, German, French, Italian and Latin. Notwithstanding the hot season, Mrs. Helmerichs has been kept constantly busy.

O. F. Mohr, 615 South Fourth Street, is a very commendable teacher of piano and violin. Mr. Mohr has written some very creditable compositions, instrumental and vocal, which have gained considerable popularity.

Robert Nelson, director of the St. Louis Conservatory of Vocal Music, 2927 Washington Ave., has received pupils from the most distant points of the country. Mr. Nelson teaches the art of singing as taught in Italy with splendid success.

Among the leading teachers of piano, organ and composition is F. S. Saeger, who has an excellent class of pupils. Applications may be made to Mr. Saeger, at his residence, 2410 Cass Avenue.

Fred. Schillingner's well-known reputation as teacher of piano and violin keeps him constantly occupied. Mr. Schillingner is also conductor of the Apollo Singing Society and Freier Männerchor, which are among the leading societies of the West. His address is 2148 Salisbury Street.

Miss Minnie Sutter, pianist and teacher, will accept concert engagements and pupils at her address, 283 Franklin Avenue. Miss Sutter is a post-graduate of Beethoven Conservatory.

Geo. C. Vich, since his return from Europe, has been very active in filling concert engagements and teaching. He has played in many places, and always with the most pronounced success. Mr. Vich's address is 2001 California Avenue.

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NATURE AND ART.

We have only to take the color and the sound provided for us by Nature, and transform them at once through the arts of painting and music into the interpreters of human thought and emotion. But, in reality, between music and painting there is fixed a great gulf of difference.

Nature gives man the art of painting, as it were, ready made. For the sun rises and sets, and the summer glows, and the woods change so softly and slowly beneath his gaze, that he has time to chronicle every hue and every shade.

All forms of beauty, from the supreme outline of the human body to the filmy speck of the minutest insect, are constantly lining themselves upon the retina of his eye, until his feeble brain is supplied with objects of enchanting loveliness, which he is at liberty to reproduce and recombine at will. Nature not only provides the painter with fair forms and rich colors, but she also teaches him the magical art of selection and arrangement.

But what has nature done for the musician? She has given him sound, not music. Nowhere does there fall upon his ear, as he walks through the wide world, such an arrangement of consecutive sounds as can be called a musical subject, or theme, or melody. Far less does he find anything which can be described as musical harmony.

The thunder is not music, though it is melodic, but because it is loud and elemental. The much-exalted note of the lark is only pleasant because associated with the little "sign" of its "singing" in the "long" in the depth of the blue sky; for when the lark's trill is so exactly imitated (as it can be with a whistle in a tumbling of water) that the very birds themselves cease to be in the least agreeable, just as the sound of the wind, which can also be well imitated by any one compressing his lips and moving his tongue, ceases to be pleasant to be in the least romantic. The night-lark's song, when at its best, has the advantage of being a single note, not a melodic succession. That, too, can be imitated so as to defy detection. But once let the veil of night be withdrawn, and the human night-lark disclose himself, and we shall probably all admit that his performance is dull, monotonous, and unmeaning. The cuckoo, who often sings a true trill, and sometimes a sharp third, or even a fourth, and sometimes a fifth, is music in nature; but this tuneful flow gets less credit for his vocal powers than almost any other; and while he is so appreciated, he is so often obliged to hedge by his own species as a very outland among birds, he is voted but a coarse and vulgar songster by man. At any rate, though some may admire his call as the herald note of spring, yet when "cuckoo, cuckoo" is blown, as boys know how to blow, upon the hollow flutes, no one except the cuckoo cares to listen to the strain for its own sweet sake.

The cries of most large birds, such as the ostrich and peacock, are intolerably disagreeable. Nor are the voices of the animals from the pig, the cat, and the donkey downward, any better. We need not go so far as Mr. Darwin's Gibbon monkey to find an animal that sings several times on one occasion, but an octave, for the same can be said of the domestic cat; but in neither case is there such an arrangement of notes as can be called melody, or such a combination of notes as can be called harmony.

Poets, from time immemorial, have tried to throw dust in the eyes of mankind whenever they have touched upon this subject, and the more the truth was told. The harmonies of nature are purely metaphorical. There is no music in nature, neither melody nor harmony.

Music is the creation of man. He does not reproduce in music any combination of sounds he has ever heard or could possibly hear. He takes the world, as the painter transfers to his canvas the forms and tints he sees around him. No; the musician seizes the rough element of sound and compels it to work his will upon it, until the rough pains subjugated and tamed it, he is rewarded by being subjected in the most direct and perfect medium in all nature for the expression of his feelings.

The painter's art lies upon the surface of the world; its secrets are whispered by the yellow cornfields spotted with crimson fire, and the dappled purple of heather upon the hillsides, and the blue air lies beneath the surface. His rough materials of sound is like the dull diamond, earth-incrusted and buried in deep mud, and the musician, on the other hand, is like the diamond, clear and brilliant as a thing of priceless value until it has been refined and made luminous by deliberate arrangement of glancing facets, set in splendor of chaste gold.—*Havies.*

Wilhelm, the violinist, together with his son, a baritone singer, has taken up his residence in London.

Duty is a power that rises with us in the morning and goes to rest with us in the evening, and is unobtrusive with the action of our intelligence. It is the shadow that cleaves to us, go where we will.—GLADSTONE.

CHINESE MUSIC.

In turning our attention first of all to the Chinese, we find that the origin of music with them, as with all other nations, is in close affinity with that of their religion, says Cassell's History of Music.

The Chinese builds his world upon the harmonious action of the heaven and earth; regards the animation of all nature, the movements of the stars and the change of seasons, as the "music" of the world-music, "in which everything keeps steadfastly in its appointed course, teaching mankind thereby a lesson of obedience. One of the great tenets of their religion, Fo-Hi, is believed to have been the inventor of the kin, a stringed instrument still in use and which is closely related to the organ. Music existed between the constitution of the State and music is clearly shown in Chinese history. All their music has from time immemorial been under State supervision, in order to guard against the stealthy introduction of any tone contrary to ordinance. Here we already meet with the perilous influence of a purely ascetic, pedantic taste, as well as that of the prosaic character of the Chinese, upon their music. Both features are exemplified in the names of the notes of their oldest musical scale, which consisted of only five tones, from F to D, omitting the B.

We will now endeavor to describe Chinese music as it is known to us of its prominent features. Among the Chinese the art of music has ever remained an object either of diversion or of speculation. It has not been the subject of this history, of philosophy and intellect. Nevertheless, they draw a distinction between sound and noise. The period at which the five-toned scale was first conceived, as the Chinese have been described by Chinese theorists as the commencement of the decadence of their musical system. They ascribe to their mythical bird, "Kung," and his "Kung," and his "Kung," five tones and half tones: the six whole tones to the male, and the half tones to the female.

As the change of the seasons, the relations of man and woman. The whole tones represented to them things perfect and independent—as heaven, sun and man; the half tone things imperfect and dependent—as earth, moon and woman. The selection of the scale to seven tones was owing to the insertion of the two half tones E and B, which were called "Yang" and "Yin." The "Yang" tone, for the modern cultivated ear, the quality of revolving themselves into the half tone above, acting at the same time as mediators, and filling up the interval between D and F—A and C.

The Chinese wind instruments are fewer in number than those of percussion. The "Sheng," in the shape of an egg. It is made of earthenware, open on one side, with five ventages, which give the five tones of the Chinese scale. Speaking in a very general manner, the most elaborate of Chinese wind instruments is the cheng. It is the most pleasing of their instruments, and serves as a standard to tune other instruments. It has for its basis a hollowed-out pumpkin which serves the purpose of a wind receptacle, in which are twelve to twenty-four bamboo reeds.

The performer blows into the curved cylinder, opening and closing the ventages with his fingers. Among their instruments, the most common is the pao, like the clarinet; and the tsche, played like the modern flute. They also possess the pan-pipes, which they form a very primitive guitar, of the various trumpets with funnel or knob-shaped bells. Their orchestra is but sparsely recruited with stringed instruments, and the most common are the kin and the gu. The former is a very primitive guitar, of a pear shape, usually strung with four strings, and having inside it some metallic bells which make a rattling sound. The gu is a small, round, shallow, while the che, literally translated "the wonderful," is a table-psaltery nine feet in length, containing twenty-five strings. Both of these instruments are said to have been invented by Fo-Hi, but musically the che is the more important.—*Ex.*

It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which in your inmost soul you are ashamed of.

Ever since the Gilbert and Sullivan partnership, both of them to have experienced great trouble in finding suitable collaborators. It is said that Mr. Gilbert has at last fixed upon Dr. Carr as composer for their new opera, "The Gondoliers." Dr. Parry, Mr. Henschel, Mr. Carrill, Mr. Albenez and Mr. Solomon. Sir Arthur Sullivan is less fortunate than the other workers in the field, and has been refused for the opera which he is engaged to write for the London Savoy Theatre.

CITY NOTES.

Louis Hammerstein, the well-known pianist and organist, and another busy associate of Hammerstein is one of the most active and successful workers in the profession. He receives pupils at his handsome residence, 2346 Avenue Street.

Eugene Williamson, a French teacher, is ready to commence her fall work. Miss Williamson has had a very successful year, filling prominent engagements in many States. Her address is 2837 Morgan Street.

Miss Maude G. Gorin, of 1119 E. Whittier Street, is meeting with splendid success in her piano teaching. She is painstaking and thorough.

One of the best tenors in St. Louis is the genial W. C. Crouse, who is with the great French Plan and Organ Co., 622 Olive Street.

Miss Lillian Pike, an ambitious young pianist, is teaching with commendable success. A pupil of the best teachers, she is very painstaking and thorough in her work.

Frank Greks, Jr., the violinist and teacher, of 2212 Hickory Street, has been kept very busy with engagements and pupils since his return from Europe. Mr. Greks is one of the most capable men in his profession.

Miss Carrie Vollmar, the popular pianist and teacher, is kept well occupied. The recitals given from time to time by her pupils are occasions of special interest, and prove the excellent results attained by her method. Miss Vollmar's next recital will be given at South St. Louis Turner Hall, Wednesday, November 29th, at 7:30 p. m.

Alfred G. Robyn, the popular pianist, composer and teacher, is one of the most untiring workers. He has returned from New York after having made most favorable arrangements for the production of his magnificent opera and concert, which will likely be its prima donna. With concerts, church, society, private pupils and composition, Mr. Robyn is really a very busy man.

Mr. Ballman continues his successful teaching in vocal music. He numbers among his pupils many prominent singers now before the public. His music rooms at 104½ N. Broadway always present a very agreeable scene.

Mrs. Lucy B. Ralston, the prominent teacher of piano, harmony, musical history, etc., will resume her classes at her residence, 3143 Lucas Avenue, after her return from the West. She has been teaching a busy woman. Many ways and devotes a portion of her time to church work, having done a great deal of children.

Ernest R. Kroeger has returned from an extended trip East and West. He has established pleasant rooms at the N. E. cor. of Grand Avenue and Olive Street, where he receives pupils in piano, organ, harmony, composition, counterpoint and fugue. Mr. Kroeger is a highly successful in his work.

Early in October there will be tendered to Mrs. Nathaniel Hazard and Mrs. Belle Igenfritz a complimentary concert and concert, which it is now being subscribed for by our leading musical people and by those best known in a society way. The first named lady has been residing in New York City during the past season, and has been under the instruction of that great maestro and leading teacher, Mr. George Sweet, whose pupils include many of the best artists in the city, and who have gone to him for artistic embellishments which they could not get in Europe. A natural voice of rare beauty and sweet melody, she has been the benefit of the very best instruction and moulding, with a result which the *dilettanti* cannot fail to appreciate. Mrs. Igenfritz has also the stamp of a metropolitan artist, and is a pianist and is successful as an accompanist. In addition to these it has been arranged that Mr. Geo. W. Ferguson, *fagelle princeps* baritone, who has been with Mr. Sweet for several years, and those who admired Campanari will, in the opinion of many good judges, hear both a better voice and better style of singing, than they have ever heard in our city. Mr. Sweet is a pianist, whose name is synonymous with excellence, will add to the program numbers which have always moved the musical public to take part in this concert, and those who admired Campanari will, in the opinion of many good judges, hear both a better voice and better style of singing, than they have ever heard in our city. Mr. Sweet is a pianist, whose name is synonymous with excellence, will add to the program numbers which have always moved the musical public to take part in this concert, and those who admired Campanari will, in the opinion of many good judges, hear both a better voice and better style of singing, than they have ever heard in our city. 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DEATH OF C. I. WYNNE.

C. I. Wynne, the well-known music dealer of this city, died at his home, 1530 Brantner Place, of pneumonia, after an illness of two weeks.

Mr. Wynne was one of the most genial and popular men of the trade, both at home and throughout the country, and his death, unexpected and at the threshold of a bright and prosperous future, was a sad blow to a legion of friends. In the glow of manhood, with all the traits that the best of men possess, he died, and those who remembered his pleasant face when last they spoke to him could scarcely credit the announcement of death.

The burial took place at Washington, Mo., the former home of his wife. He leaves a wife, and four children to mourn his untimely death. To them we extend our heartfelt sympathy. May he rest in peace.

THE GERMANIA THEATRE.

The Germania Theatre, 14th and Lucas Place, begins the season Sunday, September 23rd, and promises some very special treat to its patrons. Among the attractions announced is the drama "Falsche Heilige," by Oscar Blumenthal. The new stock company is the best formed within the last twenty years, and the public has every reason to be proud of it. Mr. Alex. Warster retains the management. The plays will be produced on Sunday, Wednesday and Friday nights. An extra performance (classical) will be given every second week, on Thursday night. With the prettiest theatre in the country, a magnificent stock company, and Mr. Alex. Warster as manager, patrons will be well pleased.

SOUSA'S BAND.

"It is a fortunate circumstance," says the *Competition*, "that the revenue of Mr. Blakely's regular business enable him to gratify what he calls his tastes as a 'musical crank.' In indulging these tastes Mr. Blakely has traveled much, and it was the conspicuous superiority over all European military organizations of the Band of the Garde Republicaine, of Paris, that determined him to create a similar band in America. The chief obstacle to this result was the procurement of a leader of the necessary ability, experience and musical education. Such a man was Paulus, the great conductor who brought the band of the Garde Republicaine to Gilmore's Boston Jubilee in 1871; such another, Wettge, his indefatigable successor; and such another, Komzak, the brilliant leader of Emperor Joseph's favorite music corps."

"It was about this time that Mr. Blakely sent the United States Marine Band, of Washington, on a tour to the Pacific Coast; and in John Philip Sousa, its famous conductor, the man who by sheer executive force and indomitable energy and perseverance had developed a band which made the name and fame of its leader, he discovered the conductor he had so long been in search of—a man combining high personal character, conspicuous musical abilities, and a leader who, like a great poet, is born, not made. Sousa embodied the genius of Wettge for drill, the elegance and grace of Komzak, the personal magnetism of the famed Gilmore, and that brilliant leader's rare capacity to make varied and popular programmes suited to every taste. He has, besides, youth, health, a fine physique, and, last, but not least, a genius for composition which has caused his contributions to military music to be more extensively disseminated through every conceivable form of musical expression than those of any band composer of his century."

"It is a fortunate fact that Mr. Sousa finally responded favorably to the roster pictures presented to his consideration by Mr. Blakely, and that, in almost less time than it takes to tell it, he had resigned his government connection and was at the head of perhaps the most skillful army of band musicians ever congregated in the country. They comprised the choicest of the dead Gilmore's favorite artists, several members of the Thomas and Seidl orchestras, and skilled soloists from the famous organizations of England, Germany and France. As individual musicians every member is an accomplished soloist, and in ensemble playing the long, painstaking, exacting drill they have received has resulted in perfect accuracy in their leader as it is delightful to the public."

"The recognition of the excellence of the new band was instantaneous. Triumph after triumph immediately rewarded it. It was at once selected by Theodore Thomas to furnish with its own orchestra the music for the World's Fair, its season at that great exposition. It instantly succeeded to Gilmore's great annual engagements at Manhattan Beach, and at Madison Square in the latter city. It was summoned to the California Midwinter Fair, and between these and its concert tours it is giving during the present year (beginning with February 24th and ending with the winter holidays) a series of ten months of daily concerts—the longest continuous season of the kind known to musical history."

The only temple ever erected in honor of St. Cecilia, the sainted patron of music, is the Casino of Grand Rapids. The building and lot cost the society about \$50,000, and the structure is one of the finest homes possessed by any town in the country. It has a handsome front of sand-colored brick, with terra cotta trimmings. The interior is a model in neatness and convenience, and includes a large reception parlor, auditorium, and stage-green rooms, dressing rooms, and a large dancing hall.

CITY NOTES.

Victor Ehling, the prominent pianist and teacher, is keeping up his record for hard work. He has a large number of pupils, who make gratifying progress under his careful training. Mr. Ehling's music rooms are centrally located at 104½ North Broadway.

Messrs. Louis Cornath and August Reipschlag took a trip together through the Northern States and over the lakes, both have returned for a promising fall season. Mr. Cornath's music studio is at room 604 Fagin building, Mr. Reipschlag receives pupils at 4020 Iowa Avenue.

Mrs. Louie A. Peebles, the distinguished soprano and teacher of the art of singing, receives pupils at her residence, 3300 Morgan Street. In Mrs. Peebles, pupils have the rare advantage of a teacher able to practically illustrate the most difficult art and play her own accompaniments. Mrs. Peebles' great success is well deserved; many of her pupils occupy prominent positions.

Mrs. Marcella L. Fitzgerald is now located at 3147 Bell Avenue. Miss Fitzgerald is a thoroughly capable teacher of piano, and brings her pupils rapidly forward.

Charles Ohm, the popular organist and citizen, is serving his eighteenth consecutive year at the synagogue, 11th and Chouteau Aves. This is an unequalled record, and the encomiums showered upon him on occasions bespeak his efficiency and the high esteem with which he is regarded. Mr. Ohm is also considered a splendid accompanist. He has a magnificent choir, in Mr. Ohm, soprano; Mrs. Koester, alto; Joe Salers, bass; and N. E. Vinson, tenor.

Mrs. Mamie Nuthsler, of 1806 Oregon Avenue, is one of the best piano teachers. Miss Nuthsler has qualified herself in a high degree, having studied with the best masters, and is deservedly popular.

Mrs. Mary Hogan Ludlum, the popular reader and teacher of elocution, has returned from her Eastern trip and resumed her work. Mrs. Hogan Ludlum is a favorite with the public and her pupils, and will be kept busy during the season.

Misses Miller and Schafer, the well-known pianists and teachers, have resumed their classes at their music rooms, 3229 Pine Street. The high praise received by these excellent teachers in Europe and New York has been equally earned here, whereby they have met with the most gratifying results, due to their splendid method of teaching.

George Enzinger, one of the most experienced and successful teachers of piano and organ, receives pupils at his residence, 2515 Russell Avenue.

August Wm. Hoffmann, the talented pianist and composer, has written an opera which is spoken of in terms of very high praise. Its first production will probably be in New York. Mr. Hoffmann has pleasant music rooms in the Emile building, 404 Olive Street, where he receives pupils in piano and harmony.

Jacques Wouters, the oboe soloist, who has devoted the last three months in Europe in the interest of his profession, has returned, and will receive pupils at his residence, 362 Chouteau Avenue. Mr. Wouters is an artist and teacher of the first order.

Miss Clara Stubbfield, the popular pianist, accompanist and teacher, has returned from summer outing. Miss Stubbfield can be engaged as concert soloist or accompanist, and will receive pupils at her residence, 2711 Lucas Avenue.

One of the rising young teachers of piano is Ernest L. Robyn, 4175 Morgan Street. The results of his studies in teaching are proof of his capabilities. Mr. Robyn is the author of some excellent compositions.

The following announcement is made concerning the third annual prize competition under the auspices of the National Conservatory of Music of America: For the best symphony, \$400; for the best overture, \$200; for the best piano or violin concerto, \$200. The general conditions attendant are: "Composers must be natives of the United States and not over forty years of age. Each work should be submitted in manuscript form and be absolutely new to the public. The merit of each work will be passed upon by a special jury of five competent judges. The National Conservatory of Music of America reserves the right to give two public performances of the works to which prizes shall be awarded, which works shall afterwards be the property of their respective composers and authors. Manuscripts must be sent in for examination to the National Conservatory of Music of America, Nos. 126 and 128 East Seventeenth street, between September 1st and December 15th, 1894. Each composition requiring the co-operation of an orchestra for its performance must include the orchestral score. The orchestral parts need not be furnished by the successful competitors. The public award of prizes will be made on or about April 15th, 1895. Composers and authors are at liberty to use either their own name or a nom de plume."

Wm. D. Armstrong, the composer, has been spending part of the summer in the East, combining study and pleasure. He has returned to his home at Alton.

Namendorf Bros., the umbrella makers, 314 N. Sixth Street, are prepared to show the largest and most carefully selected stock of umbrellas, parasols and canes in the city. Their reputation for the best goods and most satisfactory prices is well known. Try them—314 N. 6th St., opposite Barr's.

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Mr. John A. Mahler's classes in dancing have been resumed at West End Hall, No. 3204 Lucas Ave. There are separate classes for beginners and advanced pupils. The regular class days for children are Tuesday, Thursday and Saturdays; for adults, the evening of the foregoing days: 4 p. m. and 8 p. m. Private lessons and fancy dances by special appointment.

At the Paris Grand Opera House salaries are paid to 700 persons: vocal artists, 80; ballet dancers, 150; chorists, 80; orchestra, 100; at the booking offices, 30; carpenters, 80; gasmen, 40; dressers, 20 of each sex; ballet masters, stage managers, prompters, etc., etc., 15. The claques only get their admission—from 60 to 50 tickets for the pit, some of which they may dispose of. The leader of the orchestra gets \$2,500 a year, and the lesser lights from \$200 to \$500. Then starting with about \$350 a year, get an annual increase of \$50, and sometimes rise very high indeed. Mile. Maurel at present receives \$5,000. The Budget of the Opera House is a little over \$800,000.

Your Sunday dinner is not complete without a bottle of Cook's Extra Dry Champagne. Once tried never forgotten. Its flavor is unrivalled and it is perfectly pure.

Mme. Bernhardt will be in America fourteen weeks, and will visit Boston and the other principal cities.

If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

Improve every opportunity of practising on the organ; there is no instrument which takes such a pretty revenge on the idle and the slovenly in composition or in playing as the organ.

It is said that Dr. Dvorak is preparing to write a grand opera, the story to be supplied by Longfellow's "Hiawatha." The opera will be sung in English, and the pupils of the National Conservatory will have a chance to show the results of their training. Dr. Dvorak is accustomed and extremely to absorb ideas from actual life, and before he sailed for Europe the composer spent many hours among Buffalo Bill's Indians, listening to their wild chants, watching their dances, and filling his ear and eye with the color and motion of a people quite new to him.

J. L. Molloy, the song writer, is an English barrister, who divides his time between his profession and music, which he considers a recreation.

The Most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pain, the cuckoo,—seek to find out what tones they each give out.

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AURORA.

3

Moritz Moszkowski.

Allegro con Brio $\text{♩} = 84$.

The musical score for 'Aurora' by Moritz Moszkowski, Op. 84, is presented in five systems. The first system begins with a forte (f) dynamic and includes fingerings 1, 2, 3, and 4. The second system features a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system begins with a fortissimo (ff) dynamic and includes a ritardando (rit.) marking. The score is written for piano and bass, with various musical notations including slurs, ties, and articulation marks.

1542 - 9

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grazioso.

a tempo.

scherzando.

1542 - 9

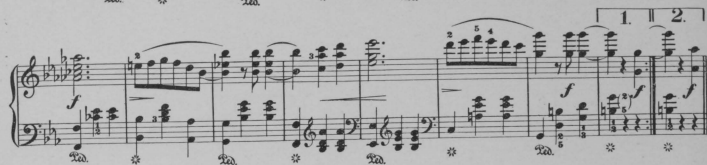


Risoluto.

The musical score is written for piano and consists of six systems of music. The first five systems are marked *Risoluto.* and the sixth system is marked *lusingando.*

The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo/mood is marked *Risoluto.* The music features a series of chords and melodic lines in both hands, with dynamic markings such as *f* (forte) and *sf* (sforzando). The second system continues the piece, maintaining the same key signature and tempo. The third system introduces a new melodic line in the right hand, with a dynamic marking of *sf*. The fourth system features a series of chords and a melodic line in the right hand, with a dynamic marking of *f*. The fifth system concludes the *Risoluto.* section with a series of chords and a melodic line in the right hand, with a dynamic marking of *f*. The sixth system is marked *lusingando.* and features a series of chords and a melodic line in the right hand, with a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign, followed by two endings marked 1. and 2.







Grazioso.

a tempo.

stringendo.

cres. - - - - - *cen.* - - - - - *do.* *f* *ff*

The musical score consists of five systems of music. The first system is marked 'Grazioso.' and the second 'a tempo.' The third system is marked 'stringendo.' and includes a crescendo section. The score is in 3/4 time and features complex piano and string parts with various ornaments and dynamics. The piano part includes many ornaments and trills, while the string part provides a harmonic foundation. The score is written for piano and strings.

8. *Con Bravura.*

This musical score is for a piano piece, likely a sonata or concerto movement, in a minor key (three flats). It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous triplets, sixteenth-note runs, and complex fingering (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Dynamic markings include *Con Bravura* at the beginning, *animato* in the fifth system, *cresc.* (crescendo) in the sixth system, and *strepitoso* (strepitously) in the seventh system. The score also includes various performance instructions such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). The piece concludes with a final chord marked *ff*.

MY DARLING.

(MEIN LIEBCHEN.)

Waltz Song.

Dedicated to Mrs. John Carroll.

Poem by Alpha Carey.

E. R. Kroeger.

Piu Allegro. $\text{♩} = 80$.

The piano introduction is in 3/4 time, marked 'Piu Allegro' with a tempo of 80 beats per minute. It begins with a forte (f) dynamic. The melody is in the right hand, featuring eighth and sixteenth notes, with fingerings 5, 4, 3, 2, 1 indicated. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points (Ped.) are marked at the end of the first, third, and fifth measures. The piece concludes with a 'cres.' (crescendo) marking and a final chord marked 'ff' (fortissimo).

Mein Liebchen in Stunden der Stille - le Füllst mir oft ein Aehren die Brust..... Dein

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a mezzo-forte (mf) dynamic. The lyrics are: 'My darling, I think of thee oft - en, How oft - en I can not now tell, Why'. The piano accompaniment consists of chords and single notes, with a 'p' (piano) dynamic marking in the first measure.

Bild voller glänzender Fülle - le Er scheint mir O wärst du's be-wusst!..... Es

The second system continues the song with the same vocal and piano parts. The lyrics are: 'comest thou to me like e - ther, Like e - ther, my soul to in - dwell! There'. The piano accompaniment includes a 'p' (piano) dynamic marking in the first measure. The system concludes with a 'Ped.' (pedal) marking and a final chord.

kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch
espress. *dim.*

comes to me dar.ling, an i - _dyl, Which mys.te.ri.ous.ly tells me of thee;..... I

wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galten sie mir?.....
riten: *a tempo.*

think of thee, dar.ling, and won - der, If that i.dyl were sent me by thee.....
a tempo.
riten:
 Ped

Wie - - der dann in nächtlicher Weil' In Träumen erschien mir dein Bild;..... Ich

Once more in my dreams of thee, love, My dreams all un - sought by me;..... Here
mf
p
 or thus.
 Ped. Ped. Ped. Ped. Ped. Ped. Ped.
 1161. 6

sah deine Lie-be zer-rin-nen, Entschwin-den ein Blumenge-feld. rit.

comes to me, dar-ling, a vi-sion That all is not well with thee. rit.

Komm du mein Liebchen und sa-ge, Ob was es mir träum-te, wahr, Ob
a tempo. appassione.

Come to me, dar-ling, and tell me, If all I have dreamt is true. If
a tempo.

Won-ne der maischönen Ta-ge, Die ein-zig-e Lieb in Ge-fahr Doch

all that came on those white wings, Were sent me, my dar-ling, by you. Those
Doch

espress.
Liebchen leb' wohl denn und har - re Wir wissen vom Jenseits kein Wört, Doch sicher, bei
dim.
well, my darling, fare-well Of the future, we know not a - part But we do know, my

Gott ist der wah - re, Der Liebenden se - lig - ster Ort.
riten.
darling, that God is, Our ev - er re - spon - sive re - sort Ah, Ah, Ah, Ah, Ah,

N.B.
con anima.
Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, ...

con anima.
Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, ...

N.B.
To shorten the Waltz if so desired go from $\$$ to ♩ page 7.

molto cres. - - -

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

molto cres. - - -

f *Leb' wohl, Leb' wohl, mein Liebchen. leb' rallen - tan -*

Ah, Ah, Fare, well, Fare, well, my dar-ling, fare.

rallen - tan - - - -

wohl leb' wohl Ah wohl con anima.

do well, farewell, Ah, well, Ah, Ah, Ah, Ah, Ah, Ah,

- - do. *p* *con anima.*

Ped. *

sf Ah, Ah, Ah, Ah, Ah, Ah

f

ff

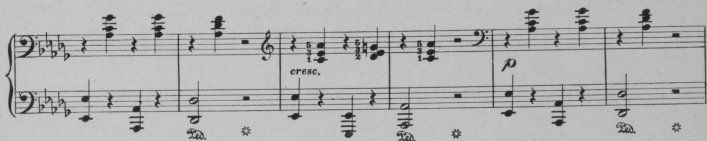
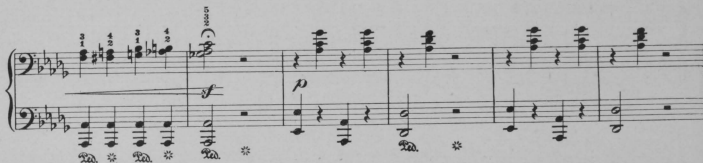
Ped.

AIR DE BALLET

Louis Conrath.

Moderato $\text{♩} = 92$.

Secondo.



1543 - 10

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AIR DE BALLET.

3

To August F. Reipschlaeger.

Moderato. $\text{♩} = 92$.

Primo.

Louis Courath.

The musical score is written for piano and consists of two main sections. The first section is a piano introduction marked 'Moderato. $\text{♩} = 92$.' and 'Primo.' It begins with a piano introduction marked 'f' and continues with a series of chords and arpeggios. The second section is a solo section marked 'Primo.' It begins with a piano introduction marked 'f' and continues with a series of chords and arpeggios. The score includes various musical notations such as dynamics (f, p, cresc.), articulation (accents, slurs), and fingerings. The piece concludes with a final chord marked 'f'.

mf

una corda.
p

rit.
a tempo.
tre corde.
p

f
cantabile.

N.B. The left hand of the primo crosses the right hand of the secondo.

Primo.

5

N.B. *una corda.*

pp

a tempo.

tre corde.

cantabile

1543 - 10

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *f* dynamic marking. The system includes fingerings (e.g., 5 4, 3 1 2, 3 1 2) and a *Primo.* marking. The key signature is three flats.

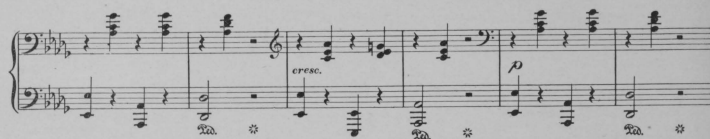
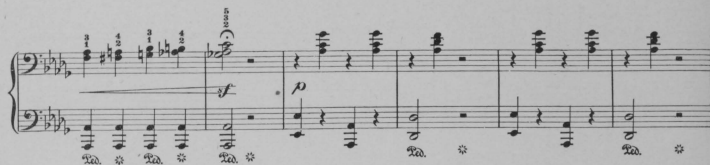
Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. The system includes fingerings (e.g., 3 2, 3 2, 5 4 5 3) and a *Primo.* marking. The key signature is three flats.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. The system includes a *Primo.* marking and a *rit.* marking. The key signature is three flats.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. The system includes a *a tempo.* marking and fingerings (e.g., 1 4, 1 3, 1 4). The key signature is three flats.

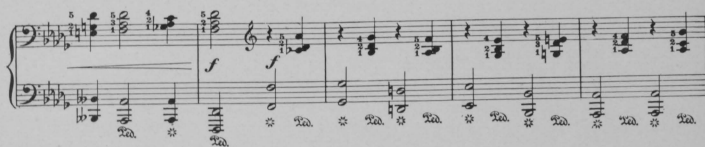
Fifth system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *cresc.* marking. The system includes fingerings (e.g., 4 2, 1 3, 1 4) and a *cresc.* marking. The key signature is three flats.

[illegible]



Primo. 9

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It includes a forte (*f*) dynamic marking and a *Primo.* instruction. The notation is dense with many beamed sixteenth and thirty-second notes, and includes various fingering numbers (1-5) and slurs. The second system continues this texture, adding a piano (*p*) dynamic marking. The third system features a *ten.* (tension) marking and a *cresc.* (crescendo) instruction. The fourth system includes another *ten.* marking and a *f* dynamic. The fifth system shows a *mf* (mezzo-forte) dynamic and a key change to one sharp (F#). The sixth system continues in the new key. The notation throughout is highly technical, with numerous slurs, ties, and specific fingering instructions for both hands.



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The music is written for a piano and voice. The piano part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The voice part is a simple, melodic line. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (3/4), and dynamic markings like 'ten.' (tender). There are also performance instructions like 'pizz.' (pizzicato) and 'acc.' (accents) for the piano part, and 'ten.' for the voice part. The lyrics 'The Rose Tree' are written below the voice line in the first system.

Musical score for "The Rose Tree" in 2/2 time, featuring a piano accompaniment. The score is written for a grand piano (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked "Moderato". The score includes a piano introduction, a first ending, and a second ending. The piano introduction is marked with a forte (f) dynamic. The first ending is marked with a first ending bracket and a repeat sign. The second ending is marked with a second ending bracket and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

'FO' DE WA.

(SOUTHERN LIFE.)

3

Charles Kunkel.

Bold. $\text{♩} = 100$. (Camptown Races.)

The main musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The melody is primarily in the treble staff, with a supporting bass line in the bass staff. The first system begins with a forte (*f*) dynamic. The second system continues the melody with various articulation marks. The third system concludes with a *rit.* (ritardando) marking and a final chord marked *ff* (fortissimo).

Tuning the Banjo. *ad lib.*

The 'Tuning the Banjo' section is a short piece in 2/4 time. It begins with a piano (*p*) dynamic and includes a *5* (fifth fret) marking. The score is divided into two systems. The first system ends with a *f* (forte) dynamic. The second system begins with a *Secco* marking and a *ff* (fortissimo) dynamic, followed by a final chord.

Prelude testing the tuning.

Allegro. $\text{♩} = 120$.

Two systems of piano music. Each system consists of a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The music features arpeggiated chords and sixteenth-note patterns. Fingerings are indicated by numbers 1-5. There are two asterisks (*) between the systems. The second system begins with a piano (*p*) dynamic. It continues the melodic and harmonic themes of the first system.

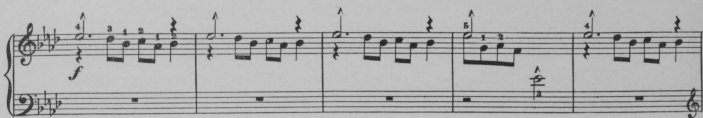
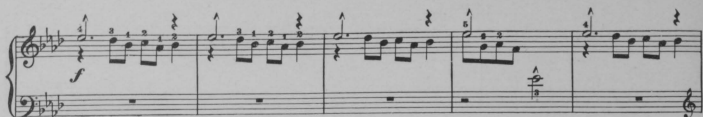
Allegretto. $\text{♩} = 104$.

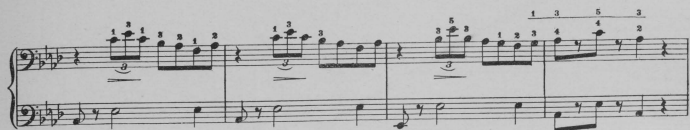
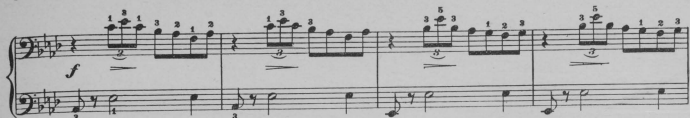
The Banjo.

Four systems of music for 'The Banjo.' The first system is in bass clef with a common time signature (C). It includes a staccato marking. The subsequent three systems are in grand staff (treble and bass clefs). The music is characterized by rapid sixteenth-note runs and arpeggiated figures. Fingerings are clearly marked throughout. The piece concludes with a final cadence in the grand staff.





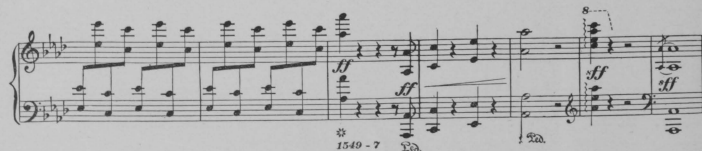
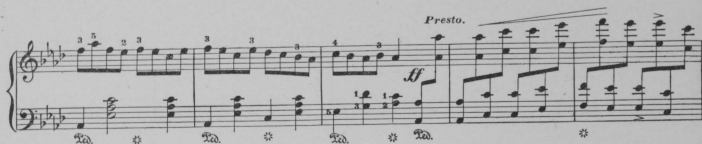




Vivo. $\text{♩} = 152$.

Fig. (Break Down.)





THE TRIOS AND SONATAS OF BEETHOVEN.

There are many people in France who, at the mention of Beethoven's name, think only of his symphonies and other orchestral works, and who know not that this untiring Titan has bequeathed to us masterworks of almost equal grandeur in every branch of music.

We dare not imagine that this fruitfulness of Beethoven had even the very least in common with that of the Italian composers, who only rarely produced by the dozen if not by the half hundred. Take Paisiello's 100 scores as an example! Such prodigious output, in the present instance, is such a degree of misapprehension. If we take away the *Ruins of Athens*' Overture, and perhaps two or three other pieces d'occasion—which are unworthy of the great name of their composer, and are probably slipped from his pen in one of those extremely rare moments of utter sleepiness with which Homer ironically reproaches the good Homer—everything else designed in that noble, elevated, expressive style, with that firm, accurate, and bold hand, and indeed in that poetical and ever new manner which Beethoven indubitably created as the champion model of our musical civilization. In spite of this extraordinarily large number of works, one can find among the thousands of ideas which lend their brilliancy and life only a few which are really his own. This astonishing capacity of always writing what is new without overstepping the bounds of truth and beauty is the secret of his power. He is in movements of lively tempo; as, where the idea is raised by the power of the rhythm, it is easier to avoid the broad pathway of everyday commonness by ingenious and even capricious touches. But this extraordinary versatility appears, however, to be almost incomprehensible in adaptations—supernatural form of ideas, elevated, expressive, the soul of Beethoven loved to become absorbed. There are no longer human passions, no more earthly pictures; no hymns to joy, to love, or to the innocent little songs, but rather, in his writings, sparks of wit fly out, no humor flows. There we find none of those terrible outbursts of wrath and hatred like the convulsions of the infernal. Like the royal eagle of the Andes, he hovered in the dizzy heights which would bring death to any other. His glance was the lightning of the sun, and he, in the sun, and celebrate the song the infinity of the universe!

Is it possible to grasp how the flights of genius of this man stood ready at his command, one may say, "He was pleased?" And yet we find him slow of himself. He has left us a quantity of evidence—less perhaps in his symphonies than in his piano pieces. Here—indeed, only here, where no numerous audience, no public, no crowd had to be in his mind's eye—here he appears to have written entirely to please himself, and to have spoken his ideas with that sublime indifference to restraint which will never be understood by the multitude; and he must and always will suffer from the terrible necessity it is thought exists to attain that which is called "effect."

Indeed, the task of the performer then becomes more difficult, if not absolutely unbearable, to get so much through technically, and to realize the important claims upon depth of feeling and great intelligence which such works always make necessary. It is in every way possible, however, the virtuoso be thoroughly in sympathy with the composer in these works as the orchestra in performance of his symphonies: a complete understanding must be effected. The interpreter, however, fully identify himself with the meditating idea, be sure it must be able to rise to the grandeur of his model.

The sonata in C sharp minor is everywhere known; its adagio is of a poetry which it is impossible to describe in words. The artificial means here employed are of the simplest. The tempo is slow and lightly bowed chords of a solemn and melancholy hue, whose duration makes it possible for each single note to die away by degrees.

The right hand plays undisturbedly (in *arghetto*) in the middle part an accompanying figure whose form remains almost unchanged from the first to the last bar, while the up-bow part, in the form of a "song of lamentation"—the melodious blossom of those gloomy harmonies.

Before 60 years ago, when I once played this adagio before a small audience, of whom I was one. After the manner which he had at that time adopted of gaining the applause of the fashionable world, he immediately took too many bows, and the applause of those long drawn basses, of that strong uniformity of rhythm and movement of which I spoke just now, he introduced trills and ornaments at one moment he hurried the tempo, at another he retard-

ed it; he thus disturbed through an outburst of passion the sublime calm of sadness and let rumble the thunder from a cloudless sky, which was only obscured by the setting sun. I acknowledge that I suffered terribly; more, indeed, than I even endure to think of. I heard the great pianist, who was "ornamented" by our unhappy singers, for each pang was accompanied by the grief of seeing so splendid an artist taking that false path, which as a virtuoso he had broken by audacity, and which only be done? Liszt was at that time like those children who, when they have fallen down, pick themselves up again without assistance. If that manner of playing had not been noted, but who cry when help has been proffered them. He picked himself up haughtily and boldly again. A few years later it was not he who thrived for success, but success which breathlessly followed in his victorious train. They had changed their roles!

But let us return to our sonata. A short time ago one of those men of intelligence and soul had invited a number of friends to meet the artist, among whom I was again happily one. Liszt appeared, and found the assembled company arguing about a piece of Weber's composition, which in a concert that had shortly before taken place met with only a moderate reception, either owing to its having been only poorly performed or for some such reason. Enough! Liszt seated himself at the piano in order to remonstrate with the opponents of Weber. He began to play, and as he struck every chord he compelled every one to realize that a genial composition had once more been mistaken for some other work. "When it was finished, the lamps which had been lighted appeared to be going out. One of the guests wished to relight them. "Do not do that," I called to him. "If Liszt wishes to play the adagio from the Sonata in C sharp minor, he will not tonight will assuredly not disturb him!"—Willingly," said Liszt. "But please extinguish all the lights, and also the fire, so that the darkness be the more intense. In moment later, the first chord was played, all were silent; we wept.

And a tolerable large portion of the French public has even known of the existence of this masterpiece! Yet everyone who knows the Grand Trio in B flat major, the adagio from the Trio in D major, and the Violoncello Sonata in A major, must be able to recognize the same reserve. The same means used up all the treasures of his mind in his orchestral works. But his last word he has not spoken yet. He has reserved for himself some of the most comfortable sonatas. Possibly the time is not far distant when these works—which leave all that our art has to show of the most importance behind them—will be completely understood, if not by a large "house," at any rate by a small and select public. The attempt must be made; if it does not succeed we must begin anew later. Beethoven's grand sonata will serve as the standard to decide the degree of development of musical intelligence.—From the *French of Herlioz*.

HOW TO LEARN MUSIC.

Do not fail to take advantage of the library. Begin a course of good reading. Music is notorious for its effect on the mind, so read to counter-balance your practice with literary work as well. As to your practice, we would give you this maxim: "The essential thing in practice is to do it as it should be done in all its details, and then do it again and again with the greatest clearness, precision, and energy."

When you take a new piece, notice the key, the harmonies, chords, scales, fingering, and general effects.

One of the first necessities is concentration. Do not let it-criticism. "The thing you cannot do is the very thing you should make yourself do."

In practice begin where you left off last time. Do not forget your day's work. Apply a year's knowledge. Do not try to do more than one thing at a time. Spend a good deal of time every day thinking about what you are doing and what you will do.

Miss Kate V. King, one of the most popular and widely-known artists of the South, closed a successful season at the Athens Female College, Athens, Ala. Speaking of her work, the local press said: "Tuesday night a cantata, under the skillful direction of Miss Kate King, the music teacher, was given at the Opera House. This was one of the most enjoyable affairs of the kind ever presented to an Athens audience by any touring party. The performance of the words of praise showed on Miss King were as numerous as they were deserved."

CITY NOTES.

Miss Anna Vieths, who studied in Europe under the distinguished teacher Leschetitzky, is a pianist and teacher of high attainments and possessed of a charming personality. She resides at 4482 Lindell Avenue.

Mrs. L. Wray Garey-Drake spent the heated season at Springfield, Mo. She will continue her teaching at her residence, 2839 Park Avenue.

M. A. Gilsinn, one of St. Louis's best-known musicians, is meeting with great success in his new position of End School of Music. In this school he has the efficient assistance of his son, Angelo R. Gilsinn, an active and popular young man, who is fast making a mark for himself.

Fred, Victor Hoffmann, the favorite young violinist, receives pupils at his music studio, 901 Olive St., room 58. Mr. Hoffmann is a very careful and capable teacher.

Mrs. Nellie Strong Stevenson will continue teaching as before her marriage. Her work has increased so that she has now organized it into a school, with every advantage for a thorough musical education. Among her assistants are: Dr. Jackson, Fellow of College of Organists, London; and Miss Vieths, one of her own grade, and who has studied with the famous Leschetitzky, in Vienna.

Charles F. Huber, pianist and teacher, will receive pupils at his address, 2927 Leach Avenue. Mr. Huber is a graduate and post-graduate of the Beethoven Conservatory, and is meeting with enviable success.

Dr. J. W. Jackson, F. C. O., formerly of London, has met with considerable success since his return here. He is organist and choir-master of St. George's Church, and receives pupils in piano, singing, harmony, at his address, 4054 Finney Avenue.

Miss Katie Jechum, pianist and teacher, is doing commendable work. She is highly qualified for her profession, and advances pupils in the most satisfactory manner. She has pleasant music rooms, at 1965 Launi Street, and a large class of pupils.

Miss Kate E. Wright, 3512 Laclede Avenue, is a very commendable teacher of piano and voice, and a post-graduate of Beethoven Conservatory.

P. Robert Klute has established music rooms at 924 Easton Ave. and 4419 N. 19th St. He has associated with him a competent teacher of the principal branches in music, and will receive applications and pupils at the above addresses.

Miss B. Mahan, the prominent teacher of organ and piano, is receiving a large number of pupils at Olive Street, where she will be pleased to receive those desiring her services. Miss Mahan is organist at the Baptist church, Grand Avenue, and offers her pupils every facility.

Charles H. Galloway, the pianist and organist, is ambitious in his profession and takes advantage of every means to rise higher. He is meeting with marked success, and already maintains an enviable position. Mr. Galloway's address is 1232 Taylor Ave.

Aug. Meyer, the leading string teacher, who has been spending the past few months in Europe, will resume his classes the first of September. Mr. Meyer will receive pupils at his residence, 1508 S. 12th St. Special arrangements made with those attending.

Miss Nellie Paulding, pianist and teacher, and graduate of Beethoven Conservatory, will accept engagements and pupils for the coming season, at her address, 3838 Grand Avenue.

Miss Kate G. Broadus paid a visit to Lebanon, Ills.

Edward P. Perry, the public reader and teacher of elocution and dramatic action, will receive limited numbers of pupils at his residence, 1014 Goldbeck, both of whom recommend her in terms of the highest praise. She gives special attention to technical details of elocution, and is a graduate of elocution here. Mr. Perry may be addressed at Washington University, 17th and Washington Ave.

Miss Lizzie Parsons, 2610½ Garrison Ave., is teaching piano with uniform success. Miss Parsons stands under the best teachers and is a splendid pianist.

Miss Alice Bell Thistle has returned after a vacation of seven months, and will resume her piano classes. Miss Thistle was a pupil of H. A. Kelsö, Jr., of the University of Chicago, and is a graduate of Goldbeck, both of whom recommend her in terms of the highest praise. She gives special attention to technical details of elocution, and is a graduate of elocution here. Mr. Perry may be addressed at Washington University, 17th and Washington Ave.

Among the busiest in the profession is Otto Anselmer, the pianist and teacher. His compositions, "My Regiment," march, and "Our Boys," march, for piano, are very popular.

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A FEW FACTS.

claim by the M. M. B. A. that this gift represented credit on both Mr. Bauer and his colleagues of the M. M. B. A., and are as follows: That the gift was made to the M. M. B. A. by Mr. Bauer within a few doors of his own home on returning from Havana Theatre, where he was playing. He carried in his pocket \$850.00, which he gave to the M. M. B. A., which he had drawn that day from the bank. He did not give any receipt for the money, and the members had in some manner gained information of this, and their object was to get the money out of him. He was not frightened, but he was, however, frightened away after relieving Mr. Bauer of his watch and chain. On regaining consciousness he found himself in the hands of the M. M. B. A. and he said: "It is the property of the M. M. B. A. for sure." It was not known whether he was in the hands of the M. M. B. A. or not, but as it was he was held up for fourteen days. Cases of such profits are rare indeed, and even if they had in their treasury, or if he might just as well not have claimed that he was robbed, and that he was in the hands of the M. M. B. A. for sure. The vote of the Association it was decided to present him with a watch and chain, and to give him a certificate of appreciation. He was appointed to make the purchase, and it decided to make the presentation on the occasion of the Association's next meeting. The following is a copy of the certificate of appreciation, and the presentation, and concluded his remarks with the following:

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[illegible]

Dr. A. Flickinger, who is known as one of the finest dentists in the West, has returned from a two weeks' vacation at West Brook, Conn. Dr. Flickinger's office is at 1113 Pine Street.

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